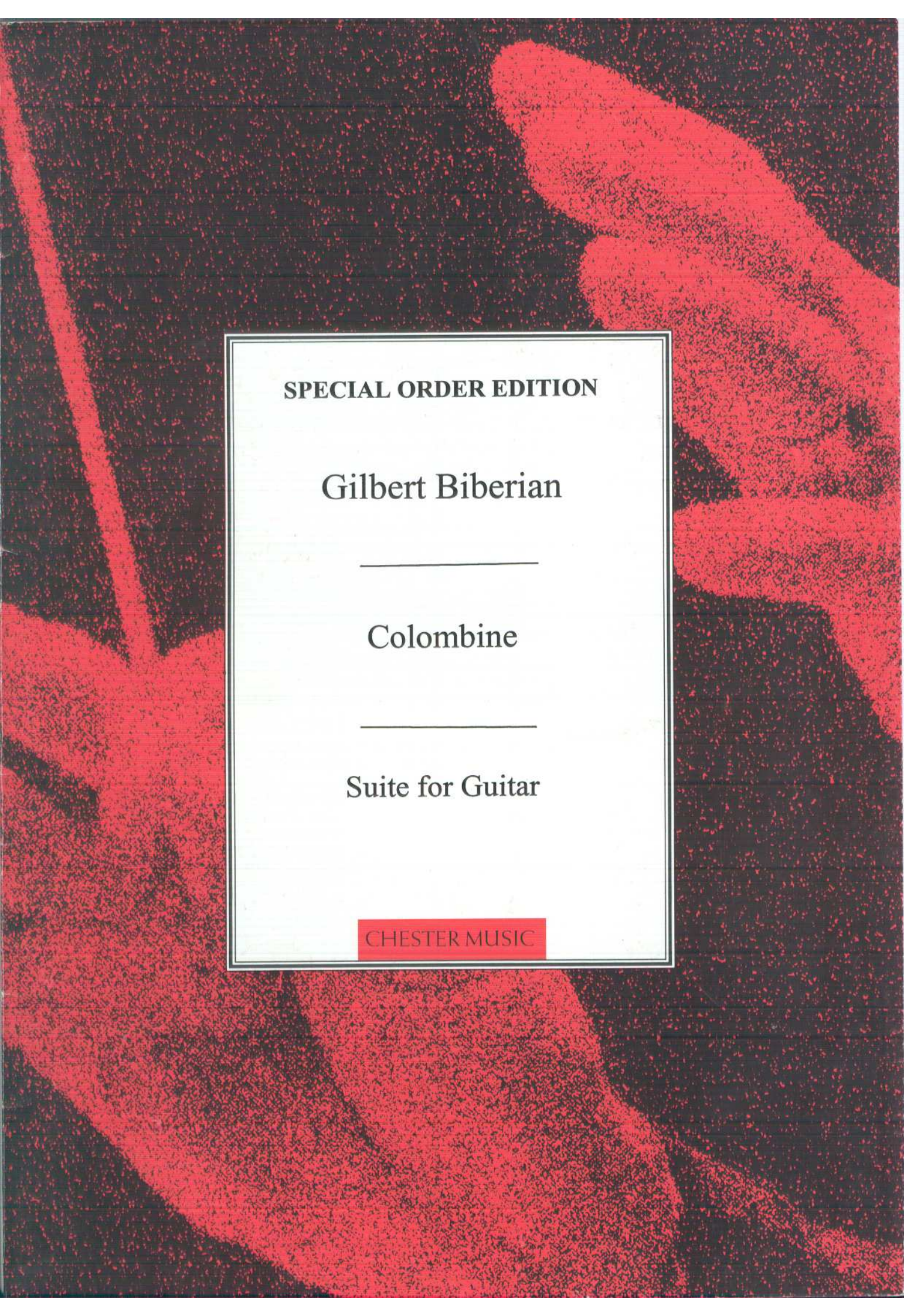

SPECIAL ORDER EDITION
Gilbert Biberian
Colombine
Suite for Guitar
CHESTER MUSIC

COMPOSER'S NOTE

Colombine (like *Pierrot* for Two Guitars) is a work that combines several possibilities under one cover. Basically it is a collection of easy pieces which are also studies. The work was conceived to be played as a whole, but smaller suites may be formed if desired.

When the pieces are viewed as studies it will be seen that each concentrates on a particular technical problem. They can thus serve as useful teaching material at the same time as introducing students to new idioms. The work is intended for guitarists who have been learning for a minimum of three years.

When the pieces are played as a whole they can form the basis for a perfomance with a dancer or mime artist. This was how the work was conceived, and in this form it is ideal material for a school project where guitarists can join forces with dance or drama groups. The choreography for the dancers and the story line for the mime are left to the imagination of the participants. As Colombine is a traditional pantomime character, the scope for imaginative play is considerable.

I should like to thank John and Alison Whitworth, John Taylor, Gerald Garcia, and my pupils at Chiswick Music Centre for reading through the piece and discussing it with me. Their help and suggestions, as teachers and students, have been invaluable.

Gilbert Biberian
London, 1982

Index and notes for the guidance of teachers **Page**

1. (a) Three-note arpeggios; (b) Three-note chords; (c) Single-note passages for *apoyando* and *tirando.* **2**
2. (a) Use of the whole tone scale; (b) Intervals: use of fourths and fifths; (c) Repeated notes played with *i-m, p-i* or *p-m;* (d) changes of tempo. **6**
3. (a) Further use of fourths and fifths; (b) Rhythm; (c) Three-note groups appegiated and sustained — indicated *l.v. (laisser vibrer);* (d) Passages on the 4th, 5th and 6th strings. **8**
4. (a) *p-i-m-i* arpeggios; (b) Augmented triads; (c) Changes of tempo. **10**
5. (a) Repeated notes with *i-m* for good tone production; (b) *Legato* playing; (c) Simple contrapuntal ideas; (d) simple homophonic passages. **14**
6. (a) Slurs; (b) Including slurs in simple chords. **16**
7. (a) The development of *apoyando* on the treble strings; (b) *Apoyando* on the bass; (c) *Staccato* on the bass; (d) Simple three-note chords. **18**
8. (a) Mainly four-note chords; (b) Fragmented melodic patterns; (c) Syncopations. **22**

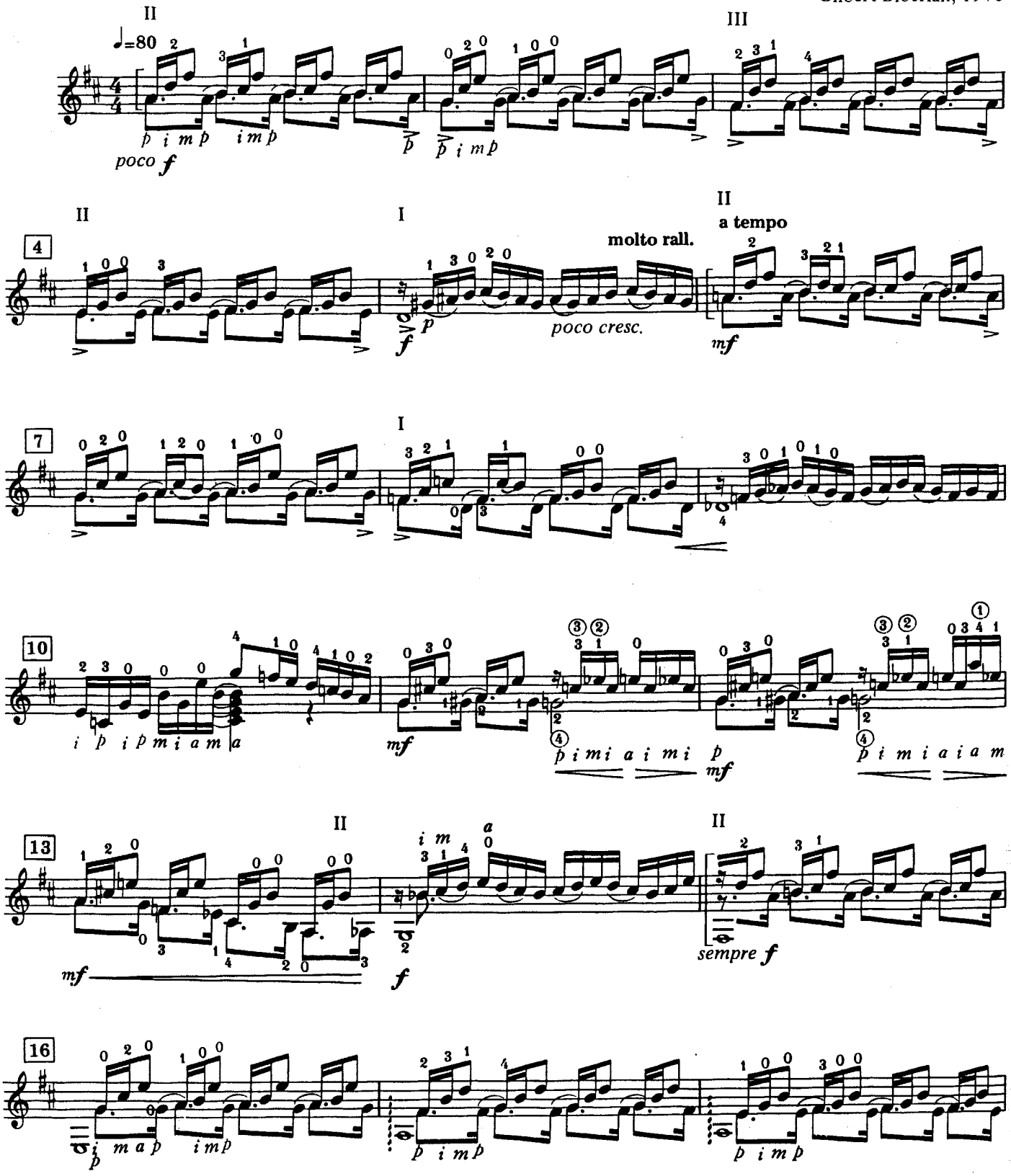
to Ingka and Michael Charters

COLOMBINE

a choreographic suite for solo Guitar

1. PRELUDE

Gilbert Biberian, 1978



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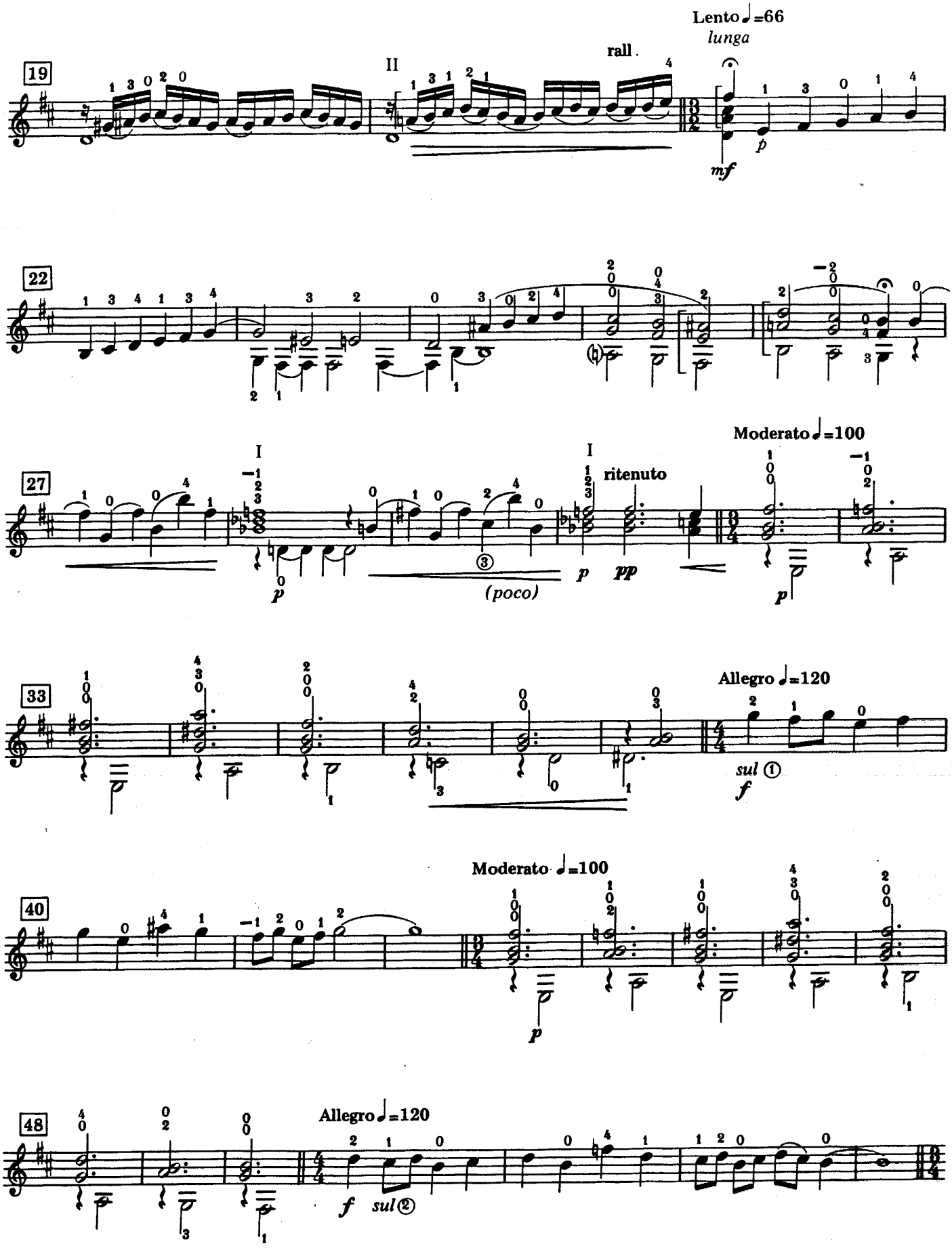
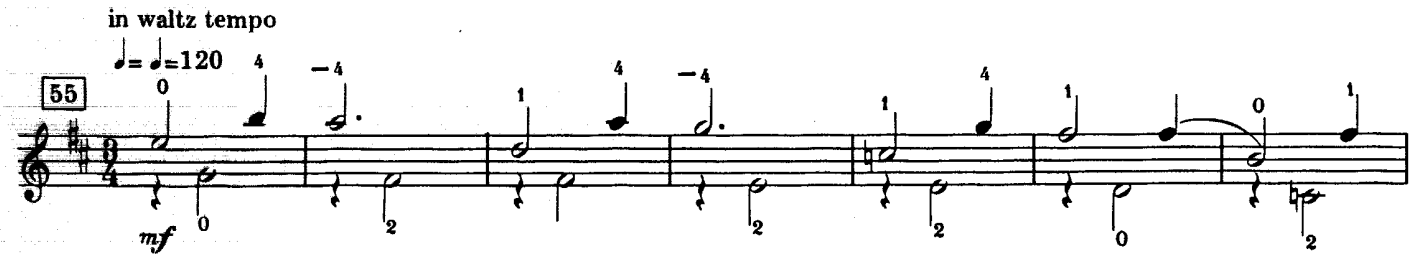
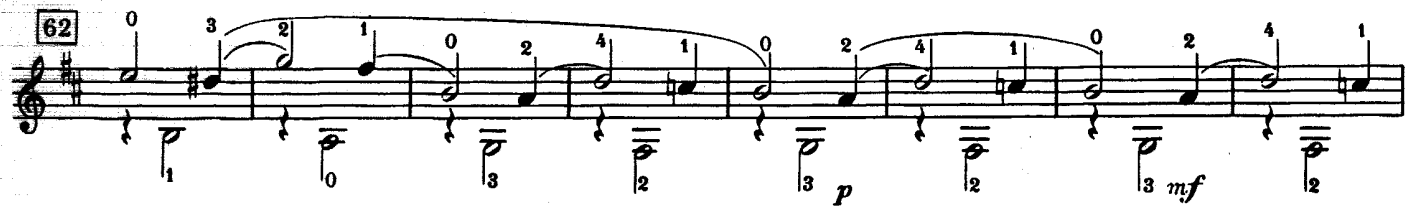
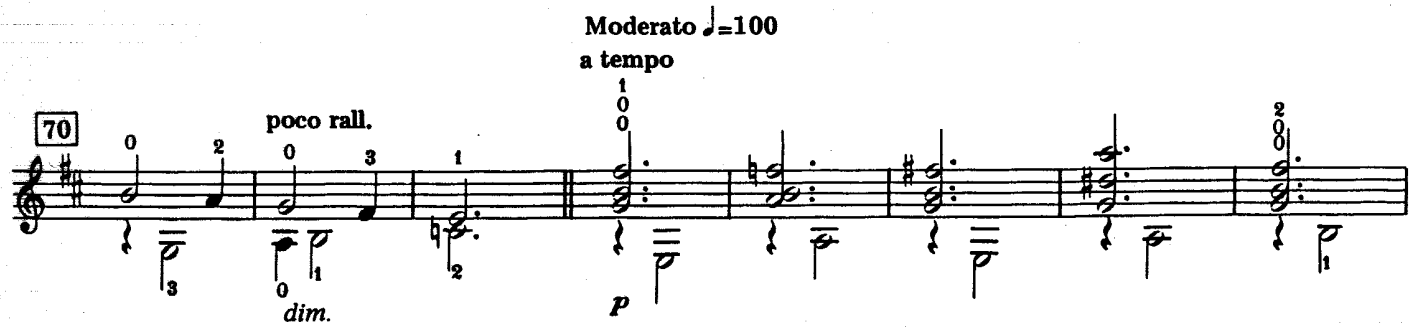
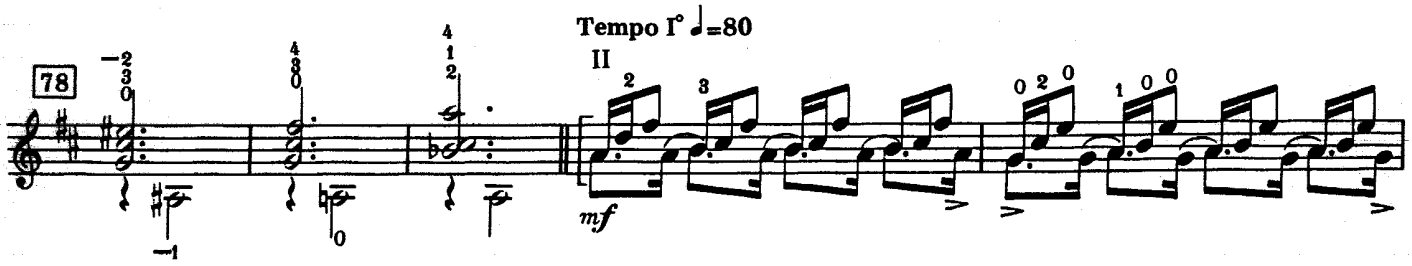
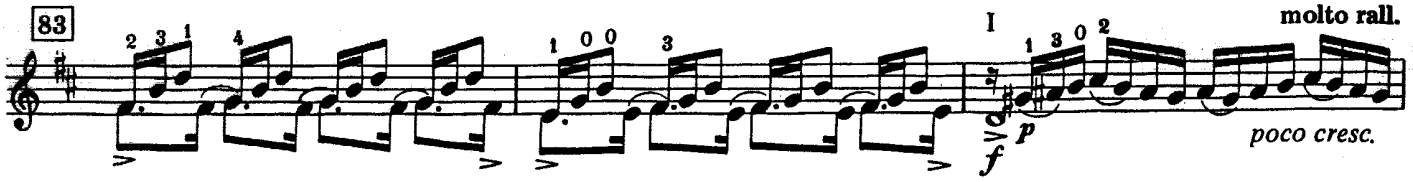

19
II
rall.
Lento ♩=66
lunga
mf
p
22
27
I
I
ritenuto
Moderato ♩=100
p
(poco)
p
pp
p
33
Allegro ♩=120
sul ①
f
40
Moderato ♩=100
p
48
Allegro ♩=120
f
sul ②

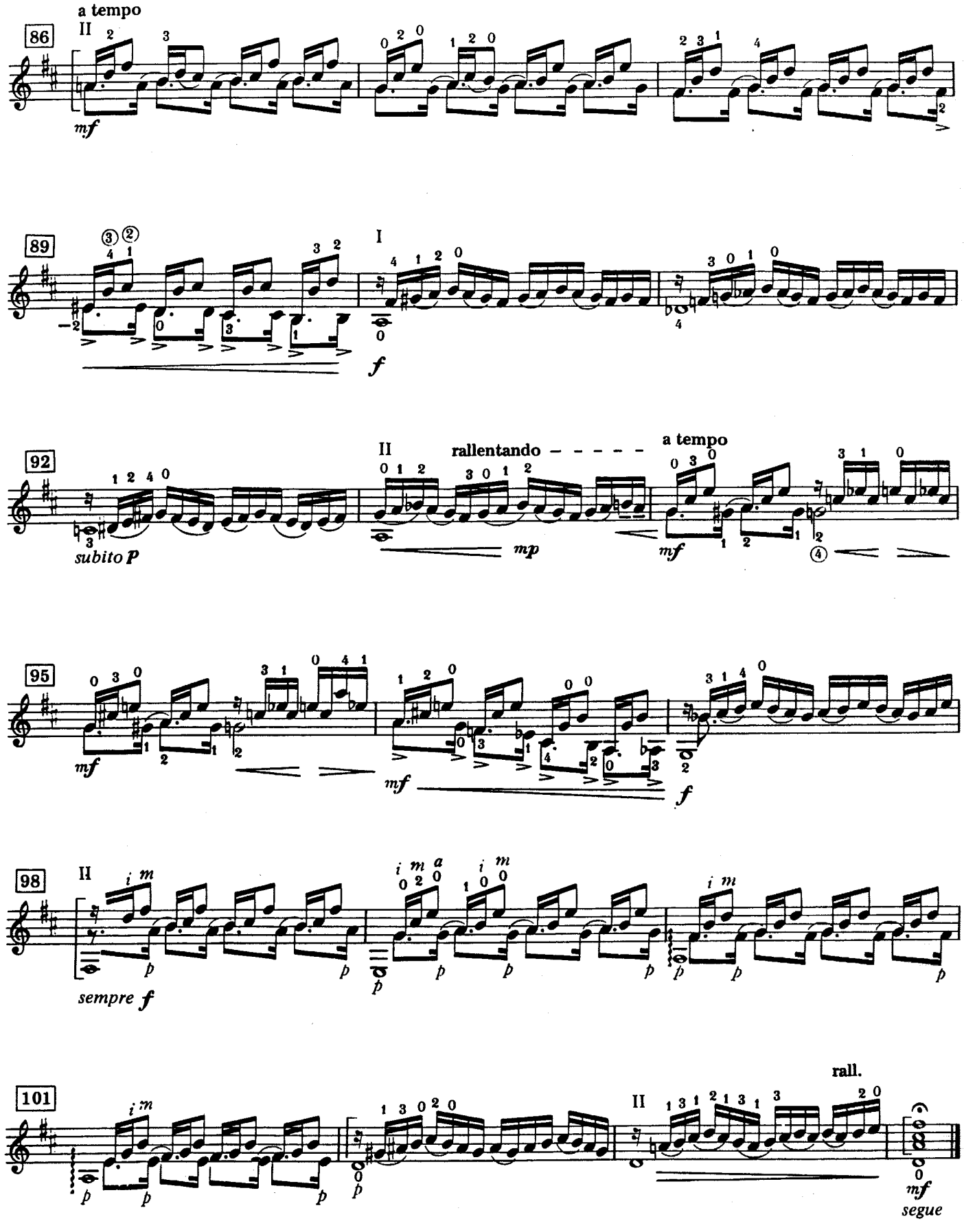

in waltz tempo
♩= ♩=120
55
mf


62
p
mf

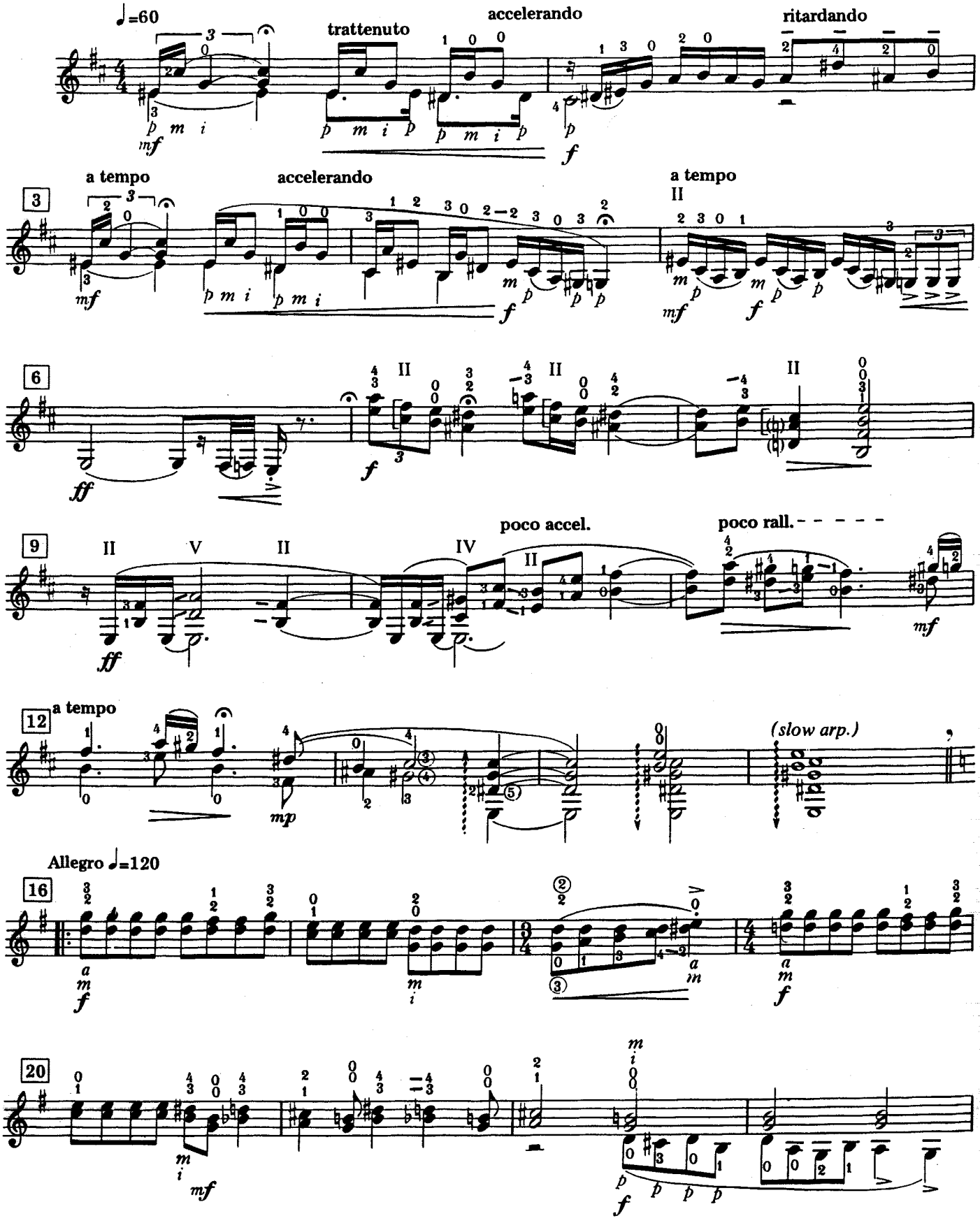

Moderato ♩=100
a tempo
70
poco rall.
dim.
p

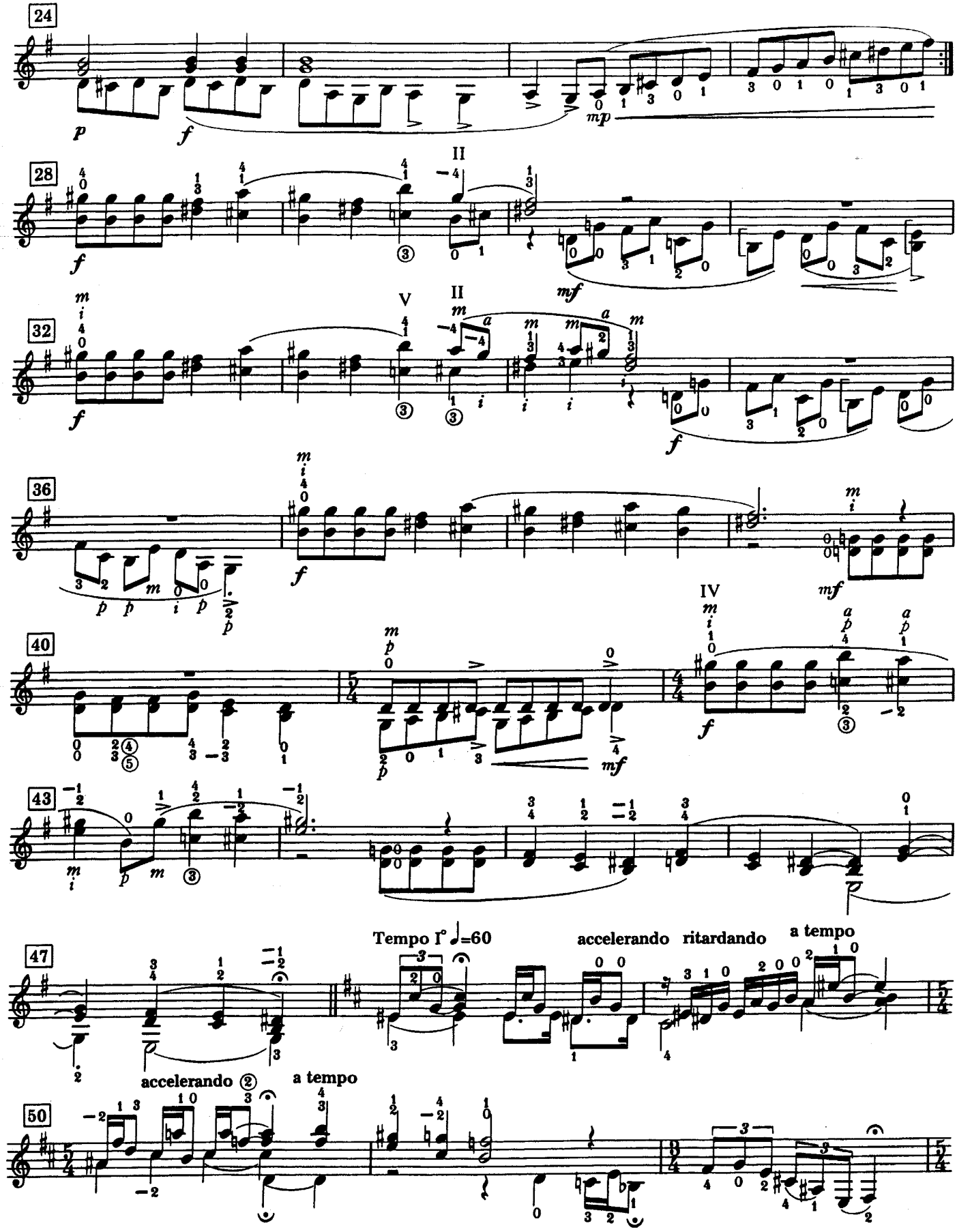

Tempo I° ♩=80
II
78
mf

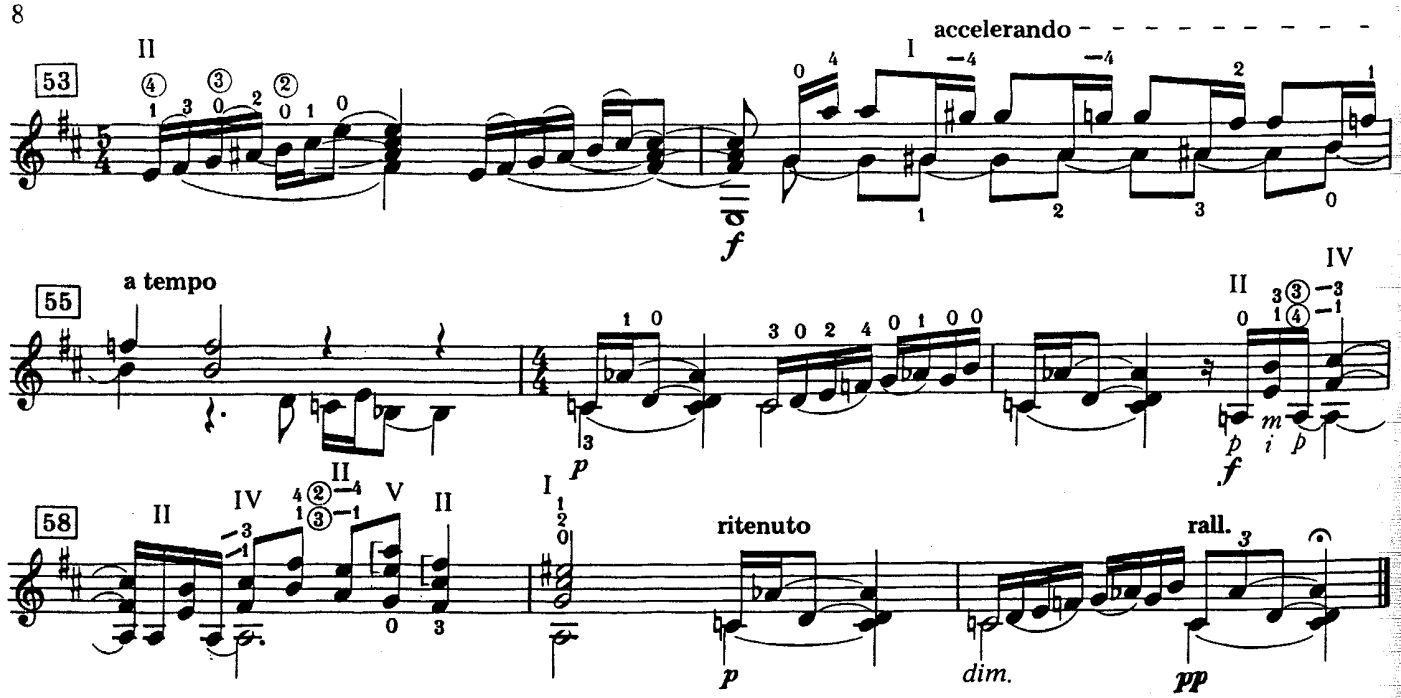

83
I
molto rall.
f
p
poco cresc.


a tempo
86
II
mf
89
I
f
92
II
rallentando
a tempo
subito p
mp
mf
95
mf
mf
f
98
II
sempre f
p
101
rall.
II
p
mf
segue

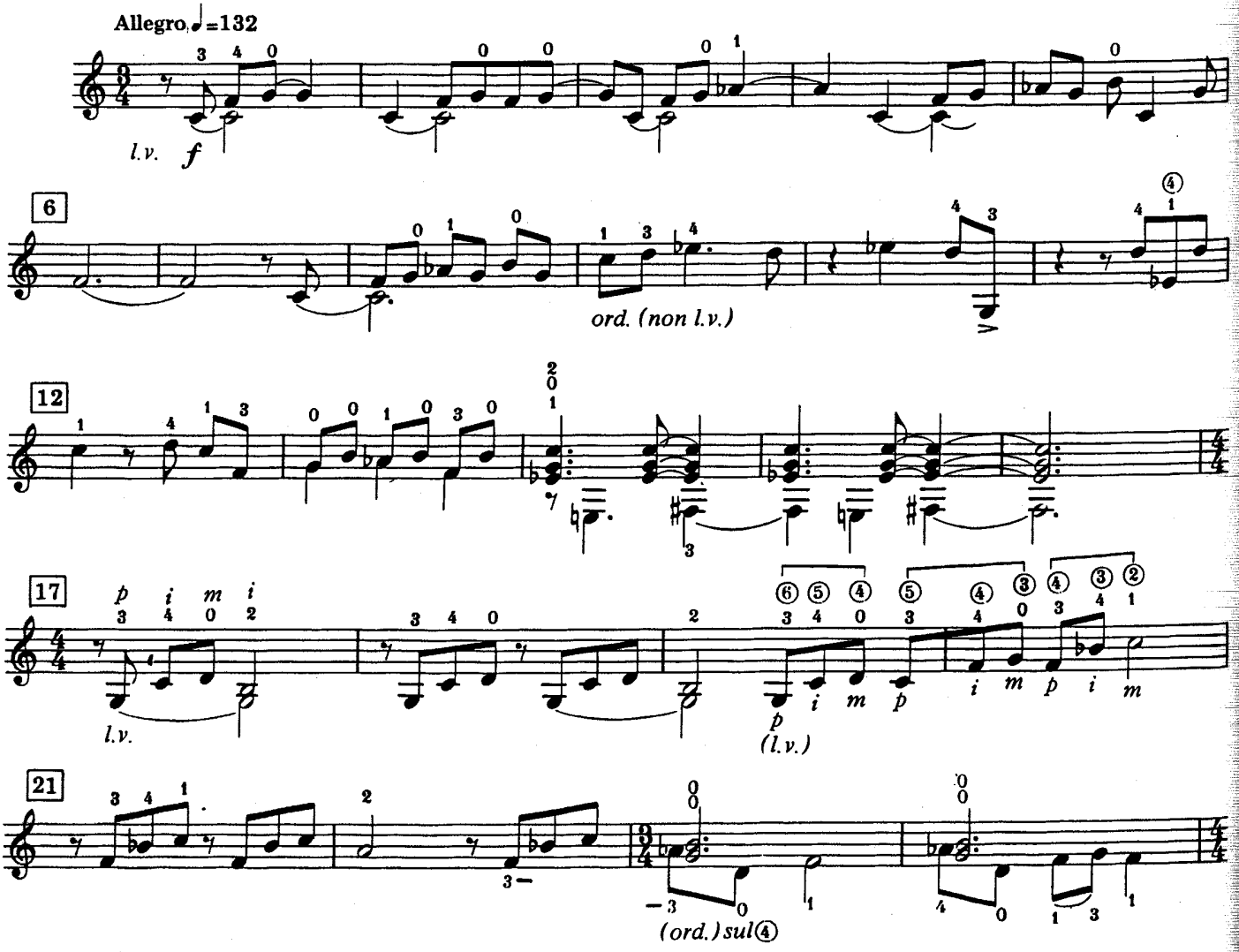
2

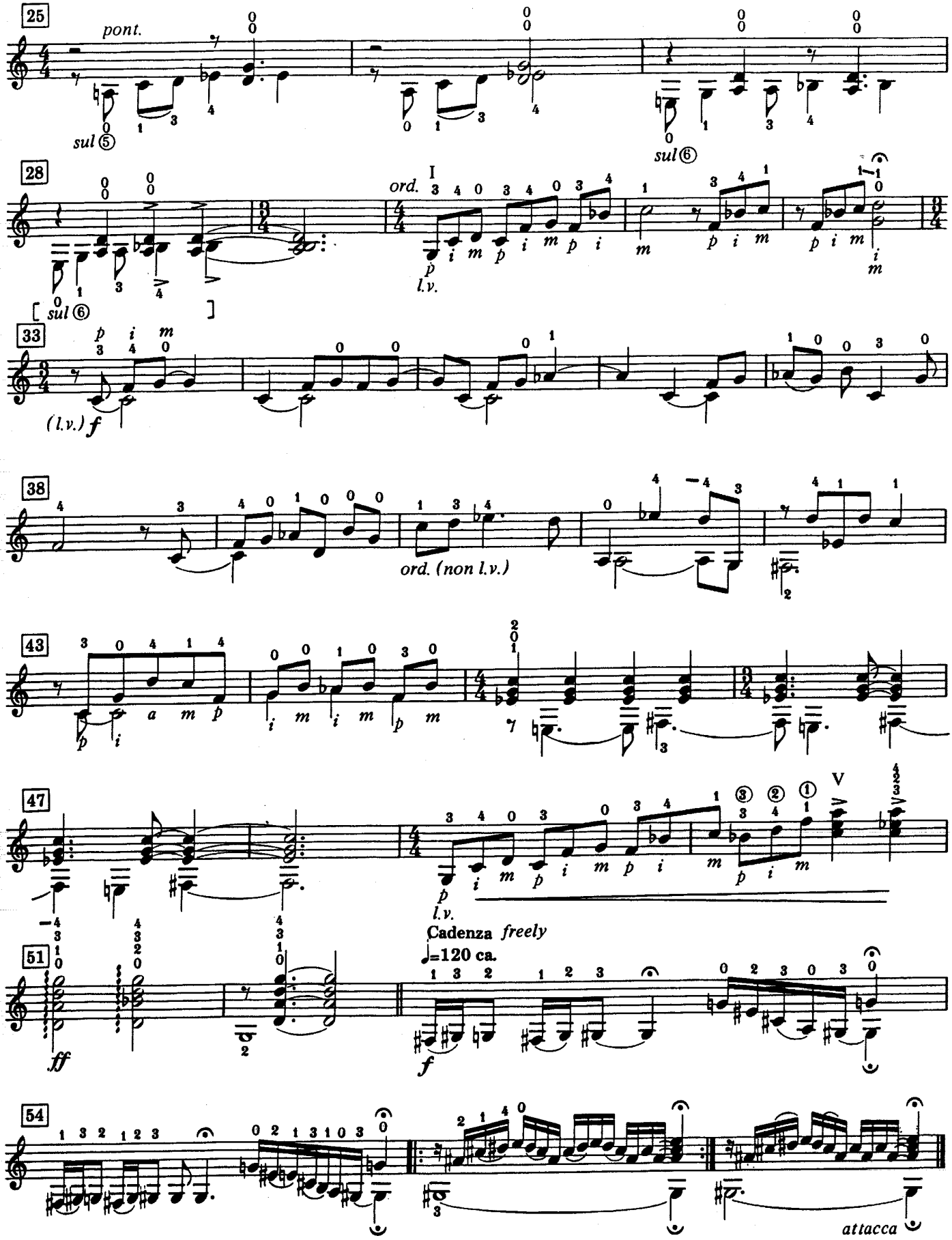

♩=60
trattenuto
accelerando
ritardando
a tempo
accelerando
a tempo
poco accel.
poco rall.
(slow arp.)
Allegro ♩=120


24
28
32
36
40
43
47
50
Tempo I° ♩=60
accelerando
ritardando
a tempo
accelerando
a tempo

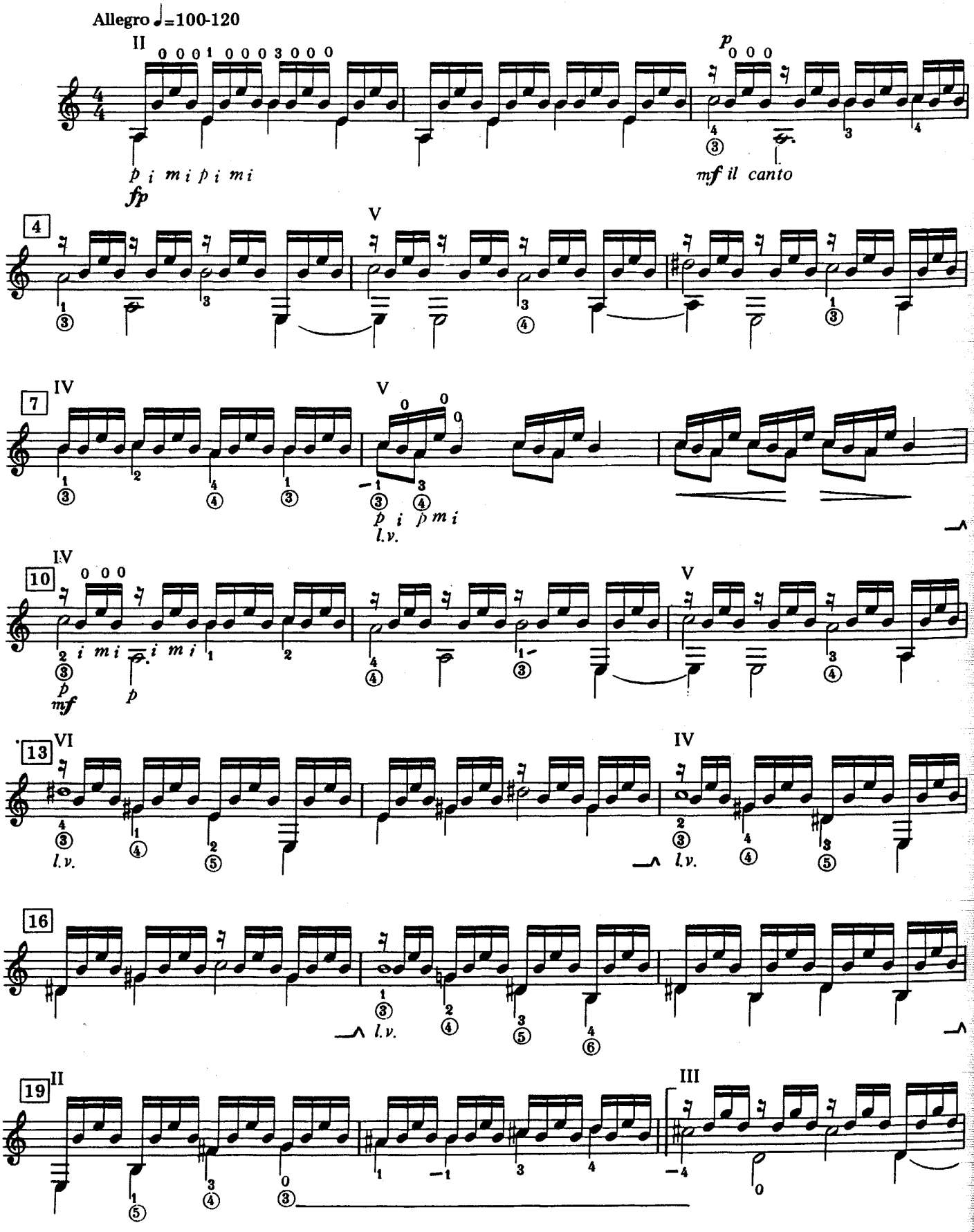

53
accelerando
55
a tempo
58
ritenuto
rall.
dim.

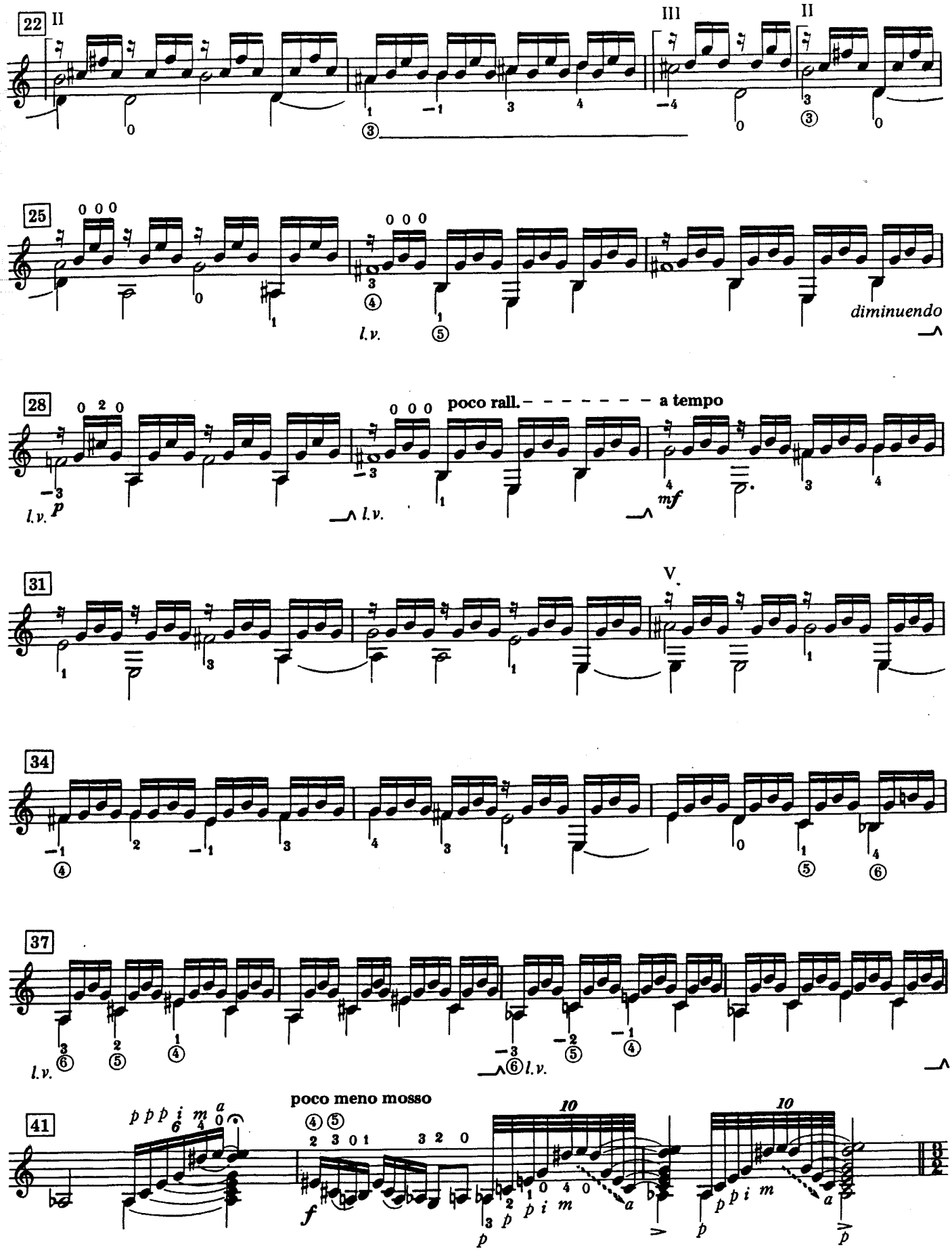
3

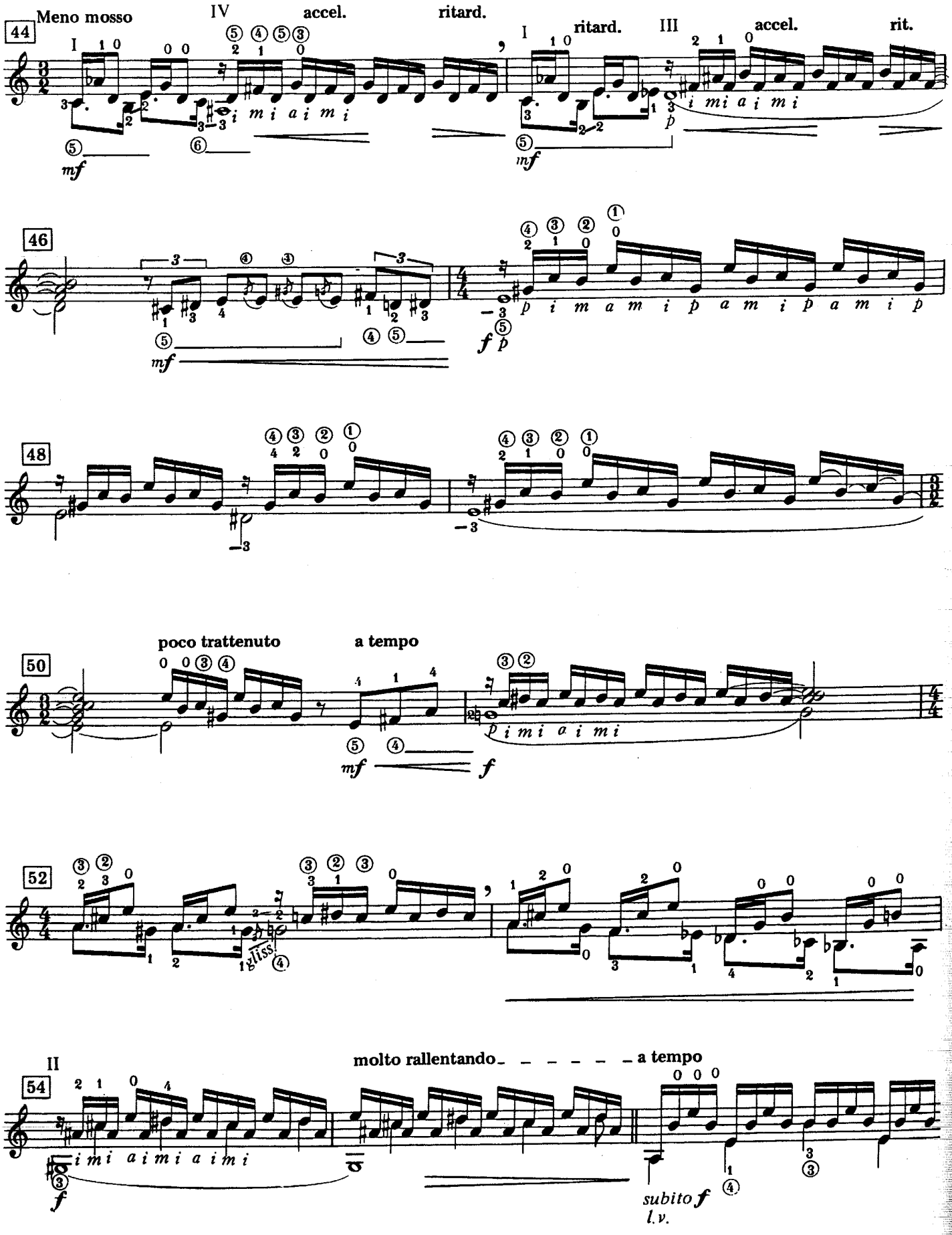

Allegro ♩=132
l.v.
6
ord. (non l.v.)
12
17
l.v.
(l.v.)
21
(ord.) sul④

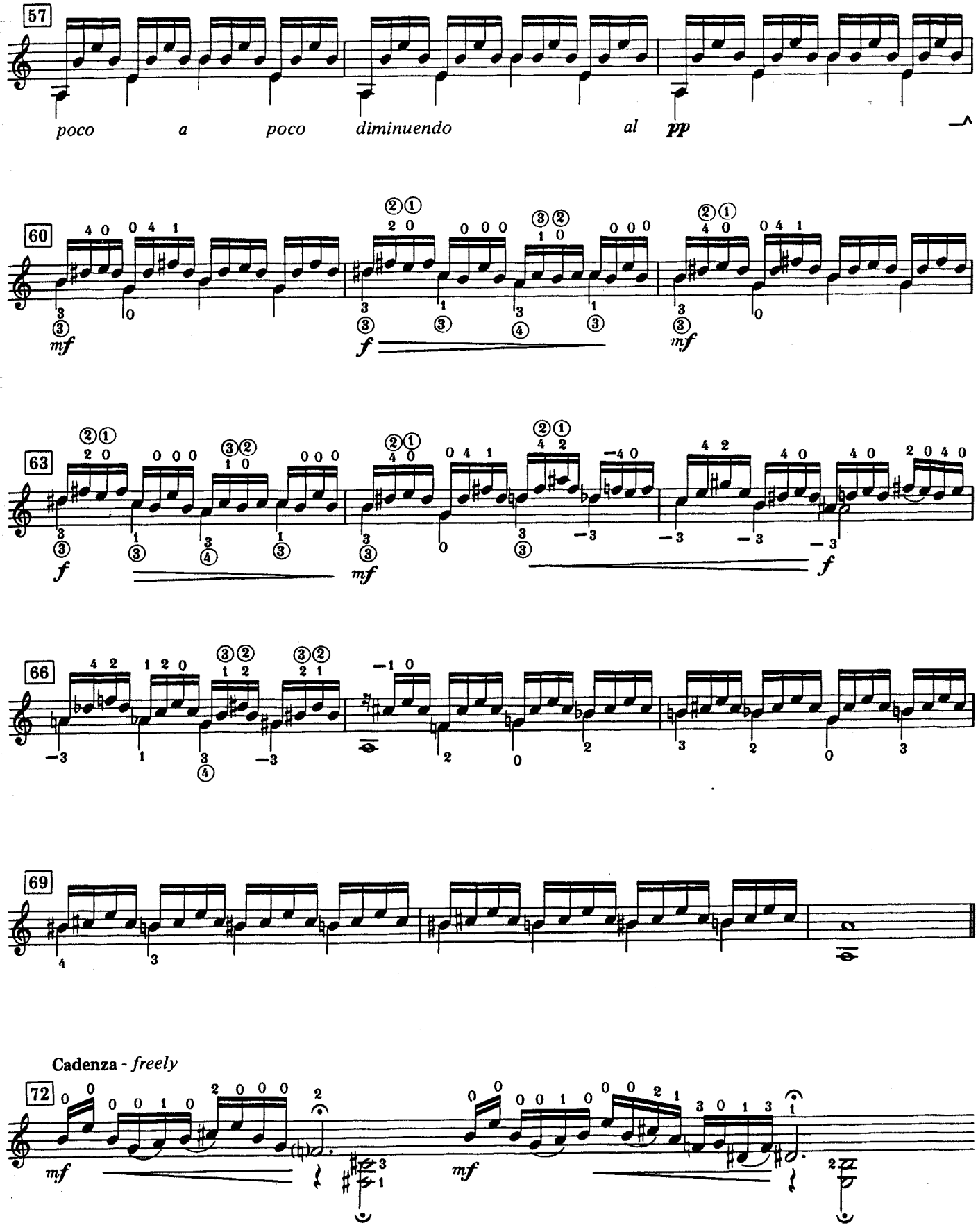

25
pont.
sul ⑤
sul ⑥
28
ord.
I
l.v.
[sul ⑥]
33
(l.v.) f
38
ord. (non l.v.)
43
47
V
l.v.
Cadenza freely
♩=120 ca.
51
ff
f
54
attacca

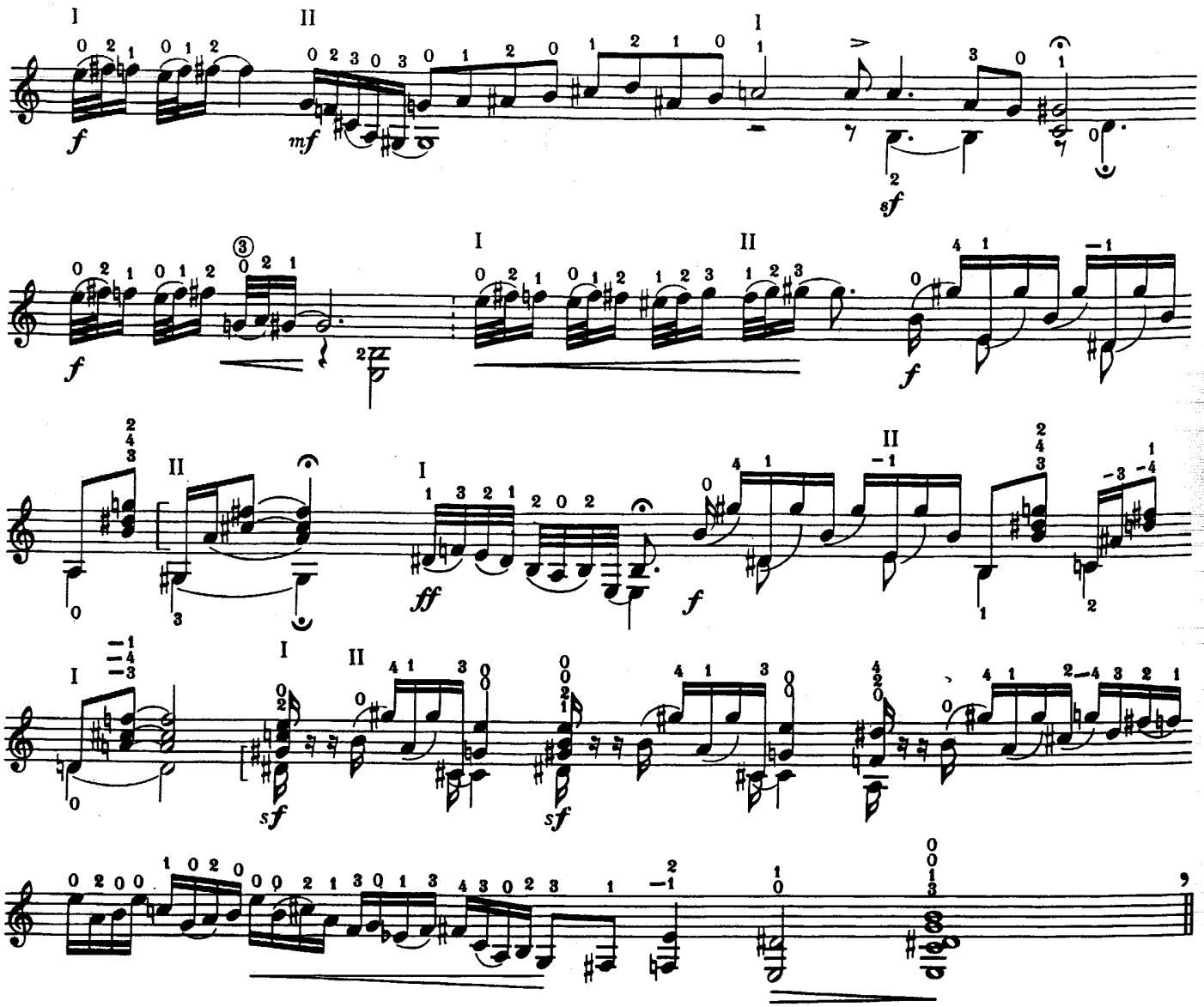
4


Allegro ♩=100-120
II
p i m i p i m i
fp
p
mf il canto
4
V
7
IV
V
l.v.
10
IV
V
i m i i m i
p
mf
p
13
VI
IV
l.v.
l.v.
16
l.v.
19
II
III


22
25
28
poco rall.
a tempo
31
34
37
41
poco meno mosso
diminuendo
l.v.


Meno mosso
IV
accel.
ritard.
I
ritard.
III
accel.
rit.
poco trattenuto
a tempo
molto rallentando
a tempo
subito f
l.v.


57
poco a poco diminuendo al pp
60
mf
f
mf
63
f
mf
f
66
69
Cadenza - freely
72
mf
mf



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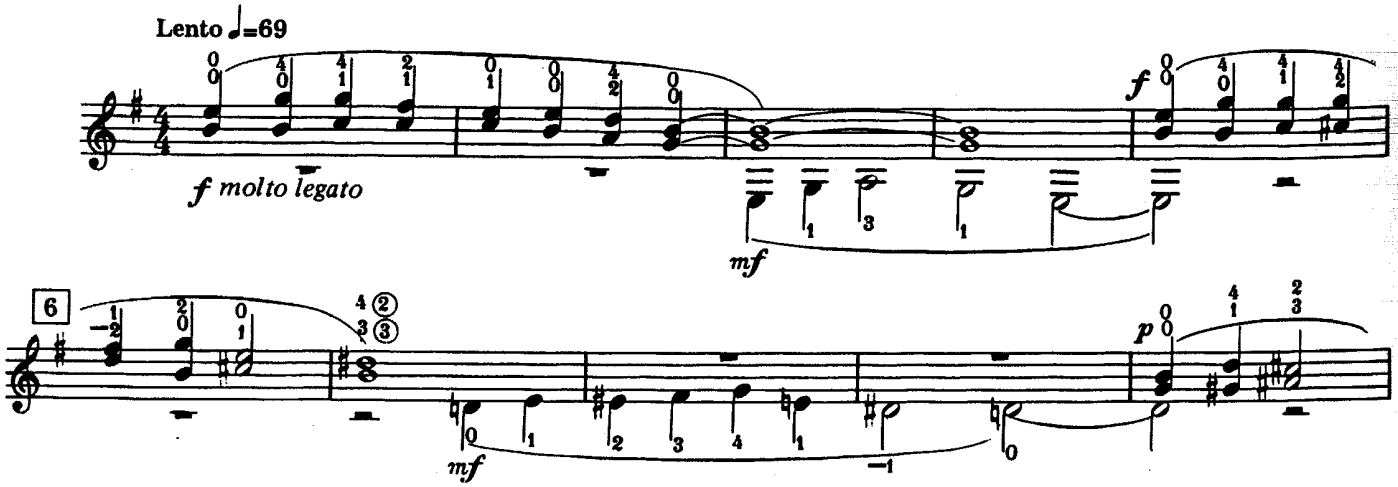
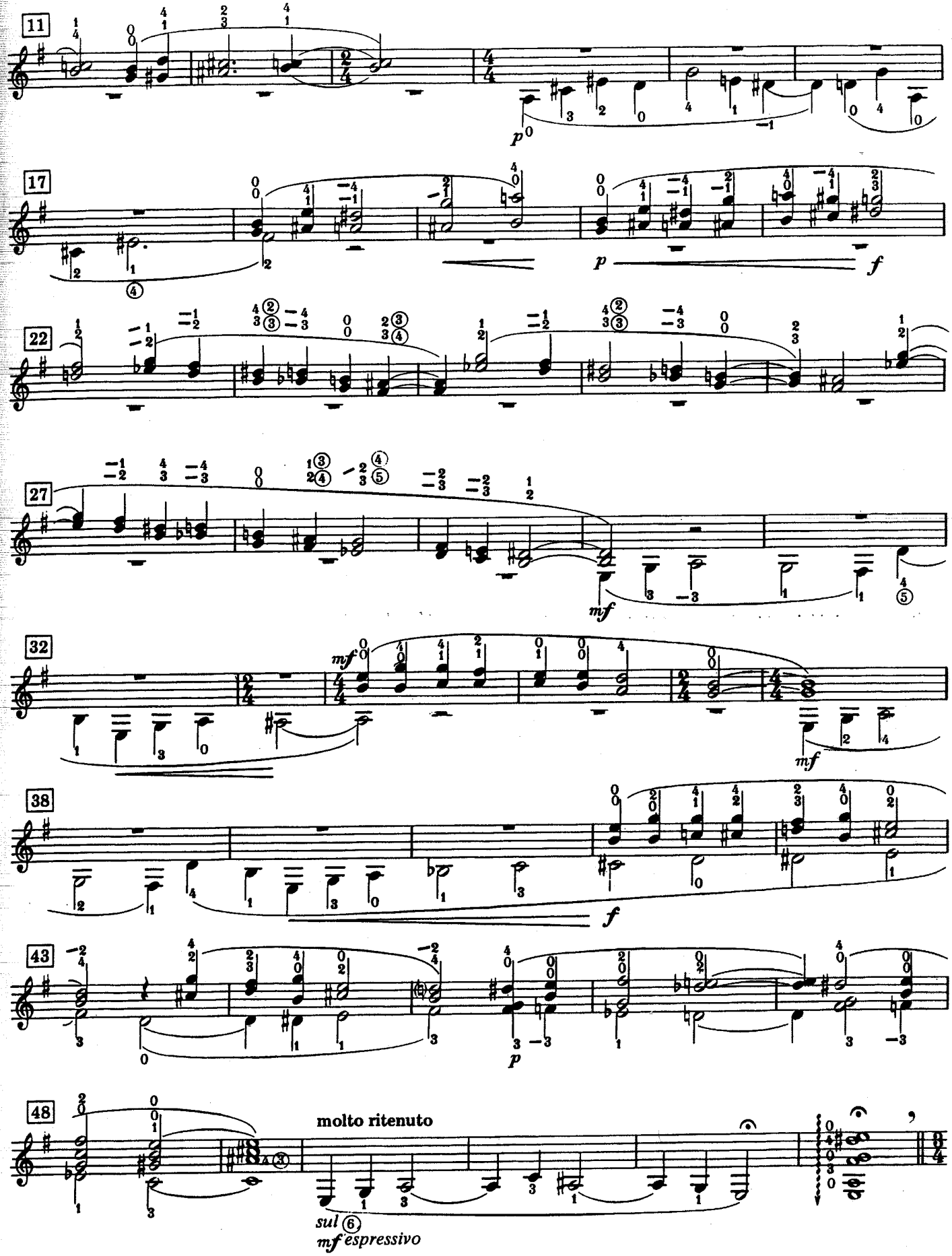
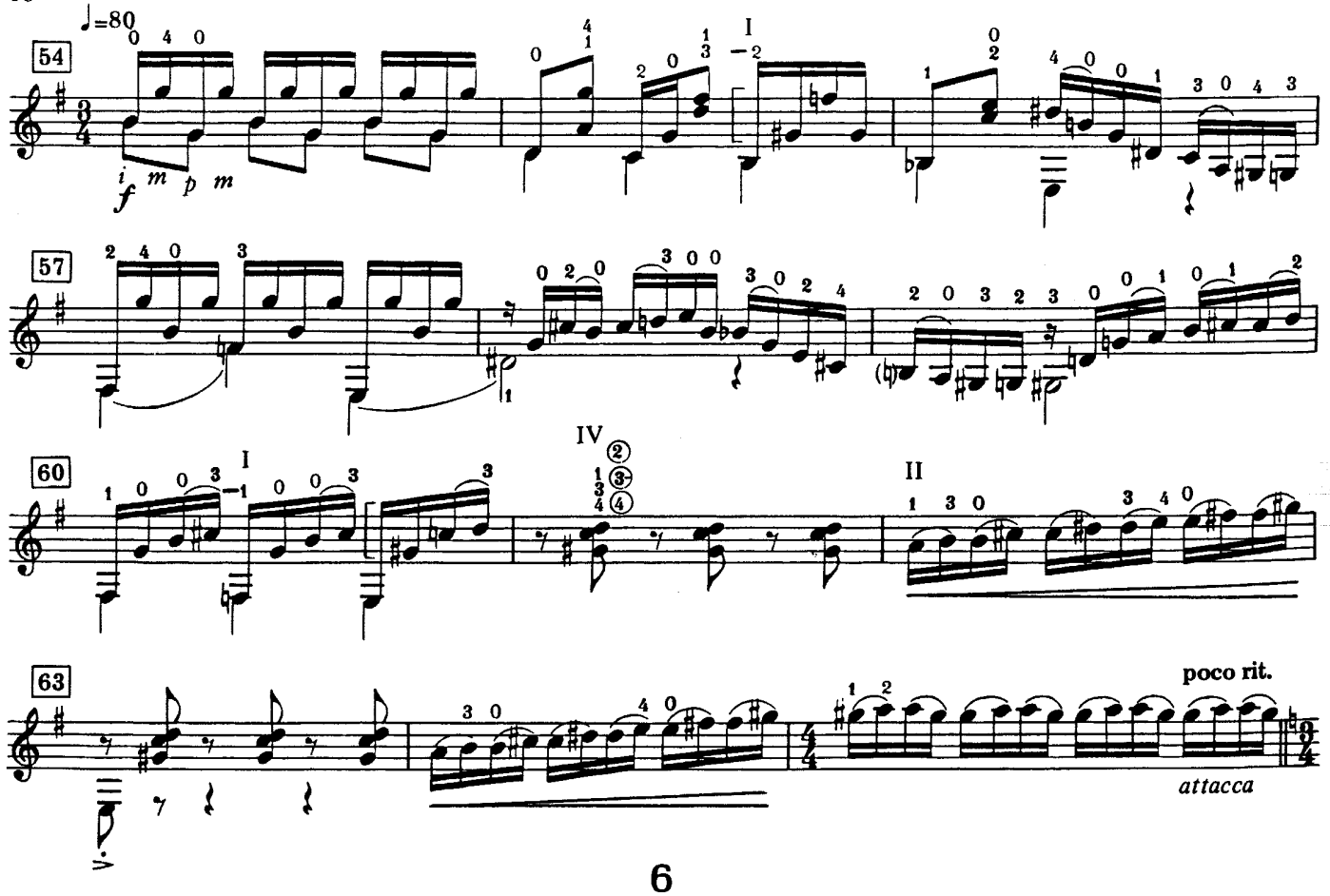
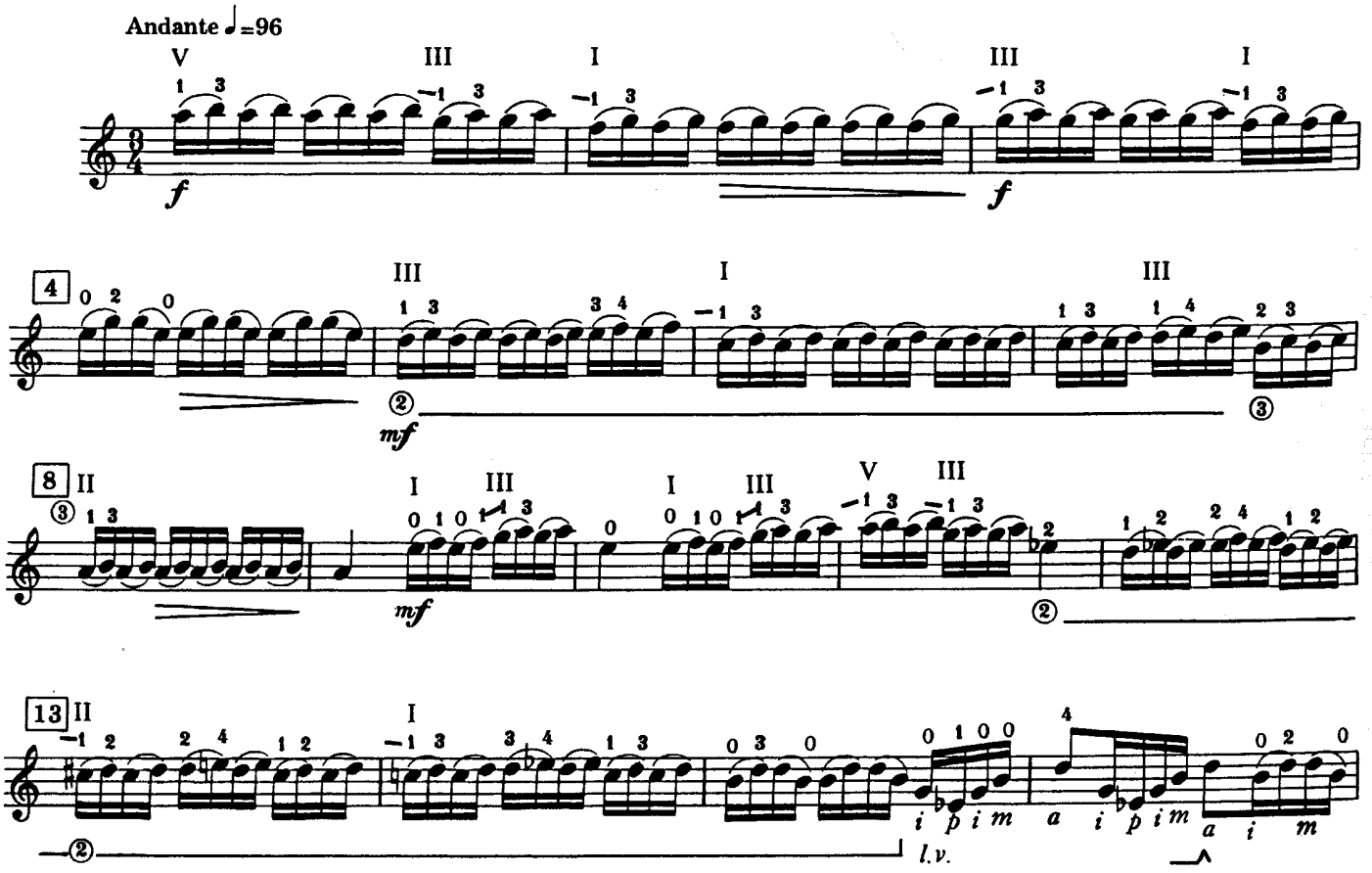
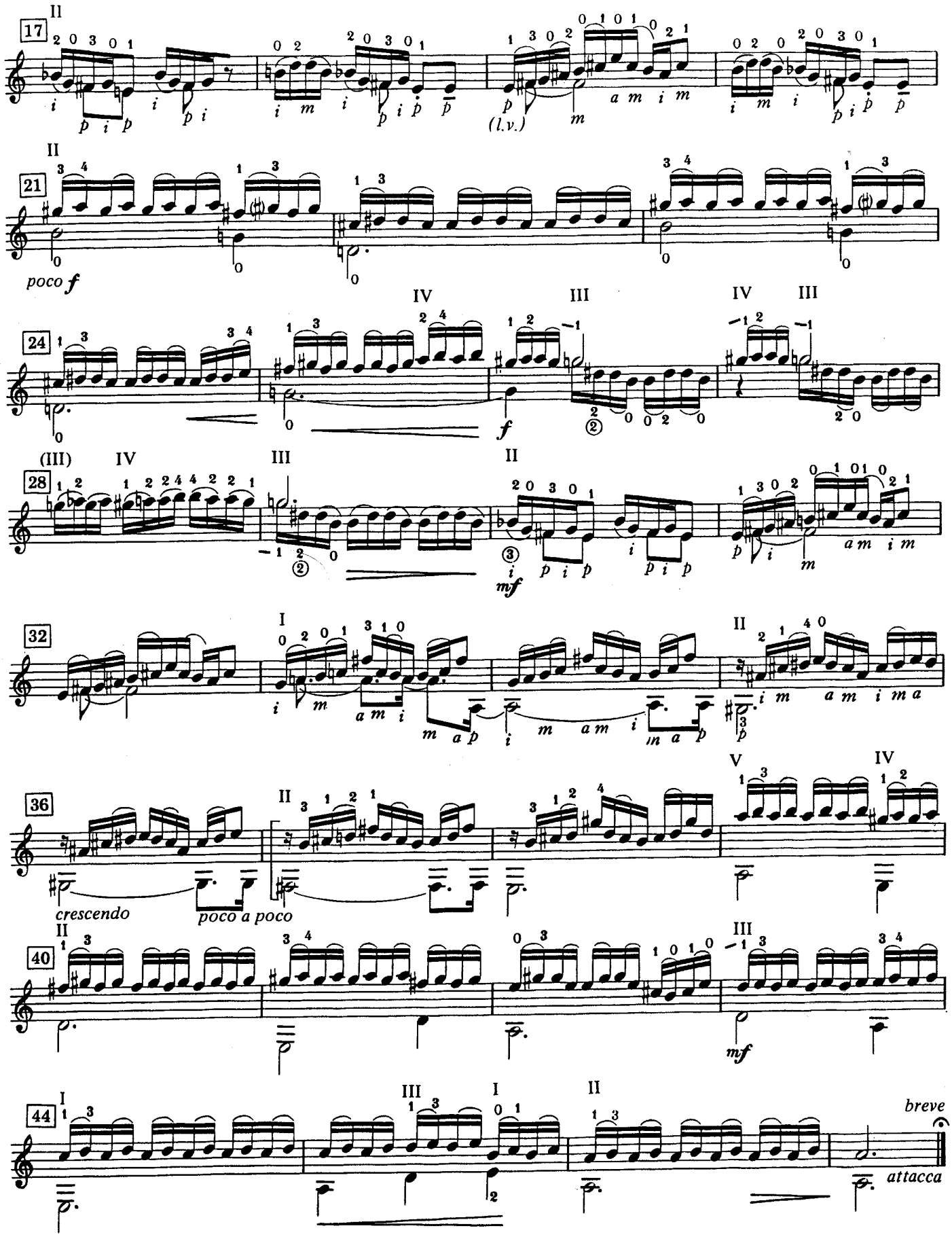



11
p
17
p
f
22
27
mf
32
mf
mf
38
f
43
p
48
molto ritenuto
sul (6)
mf espressivo

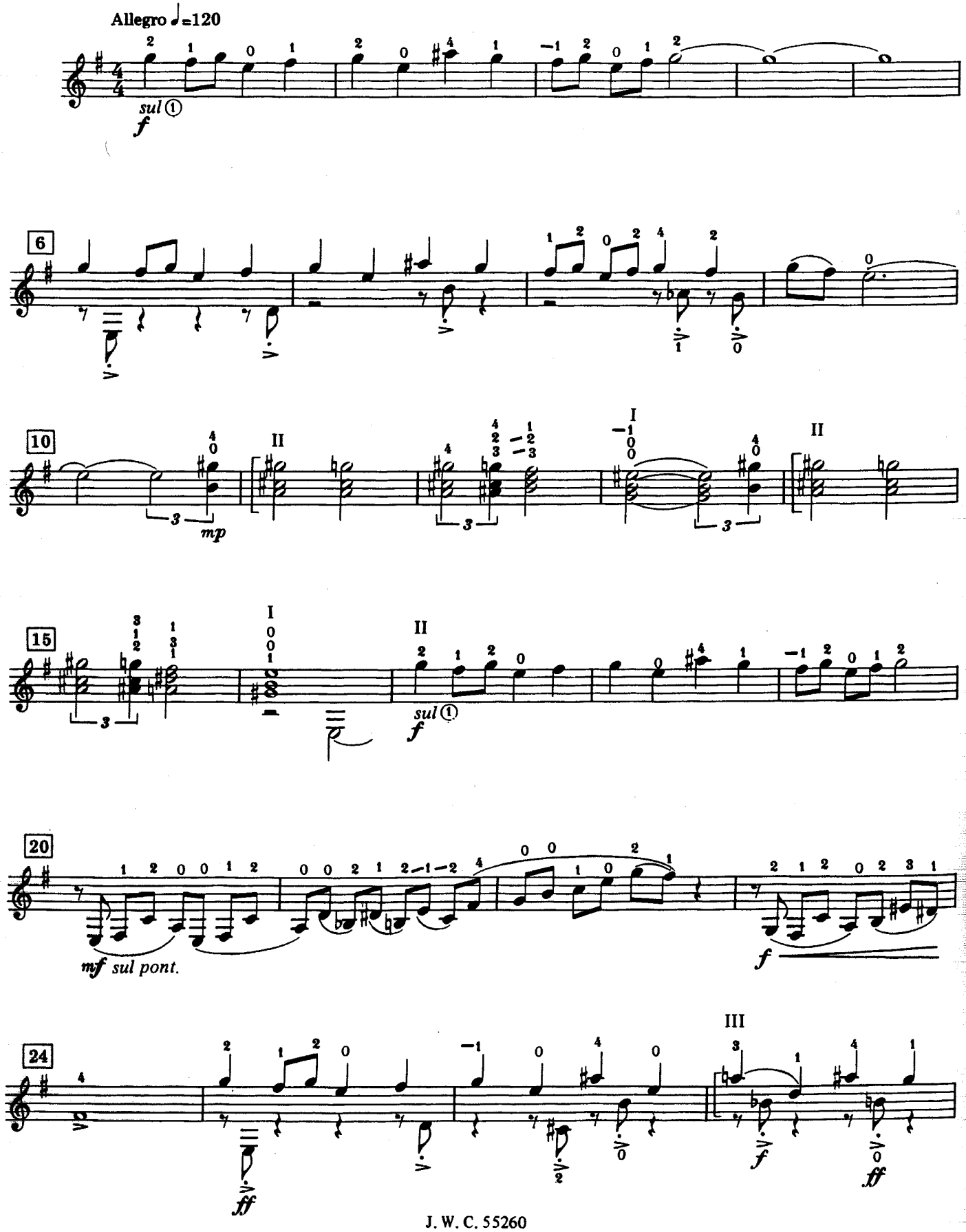


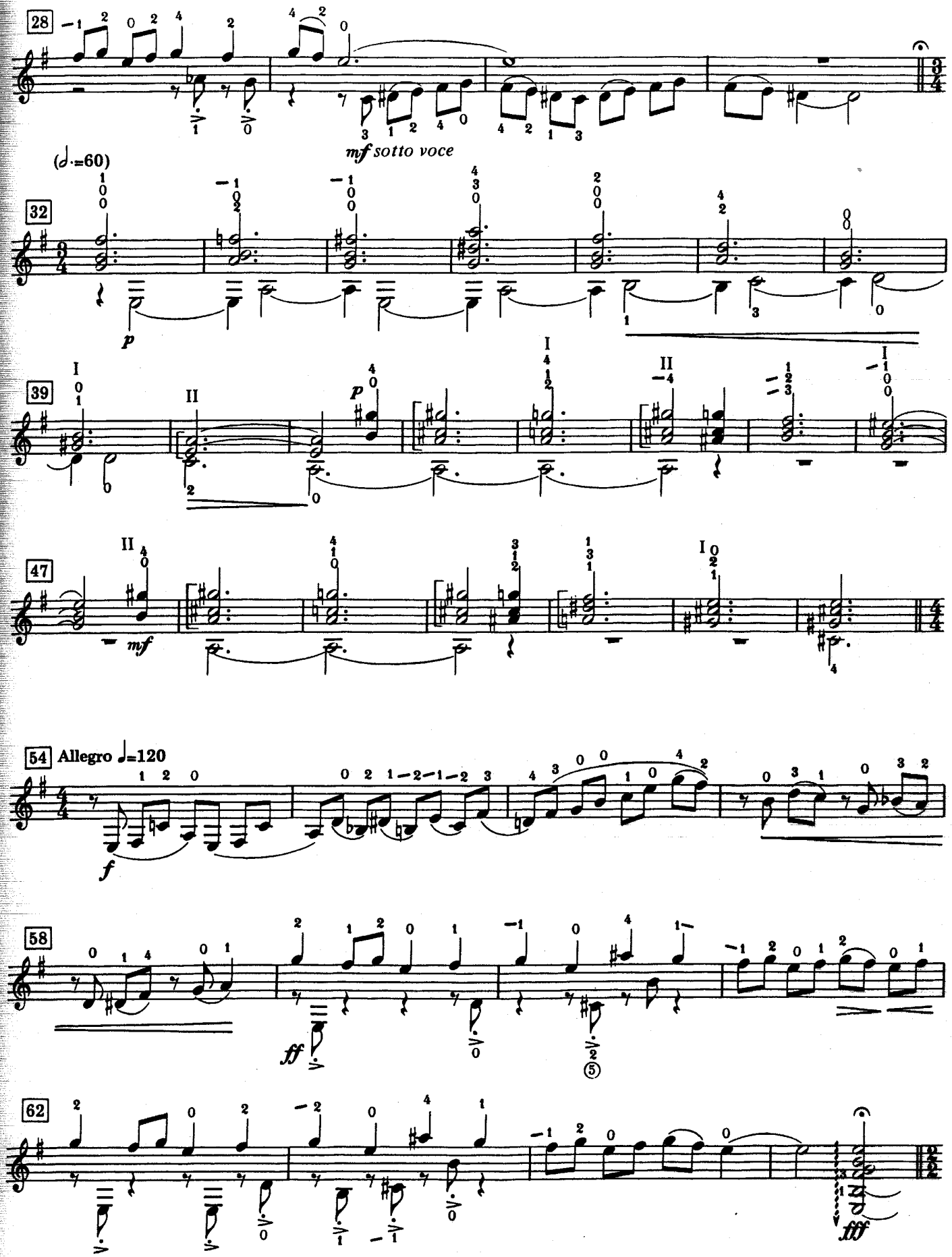
6

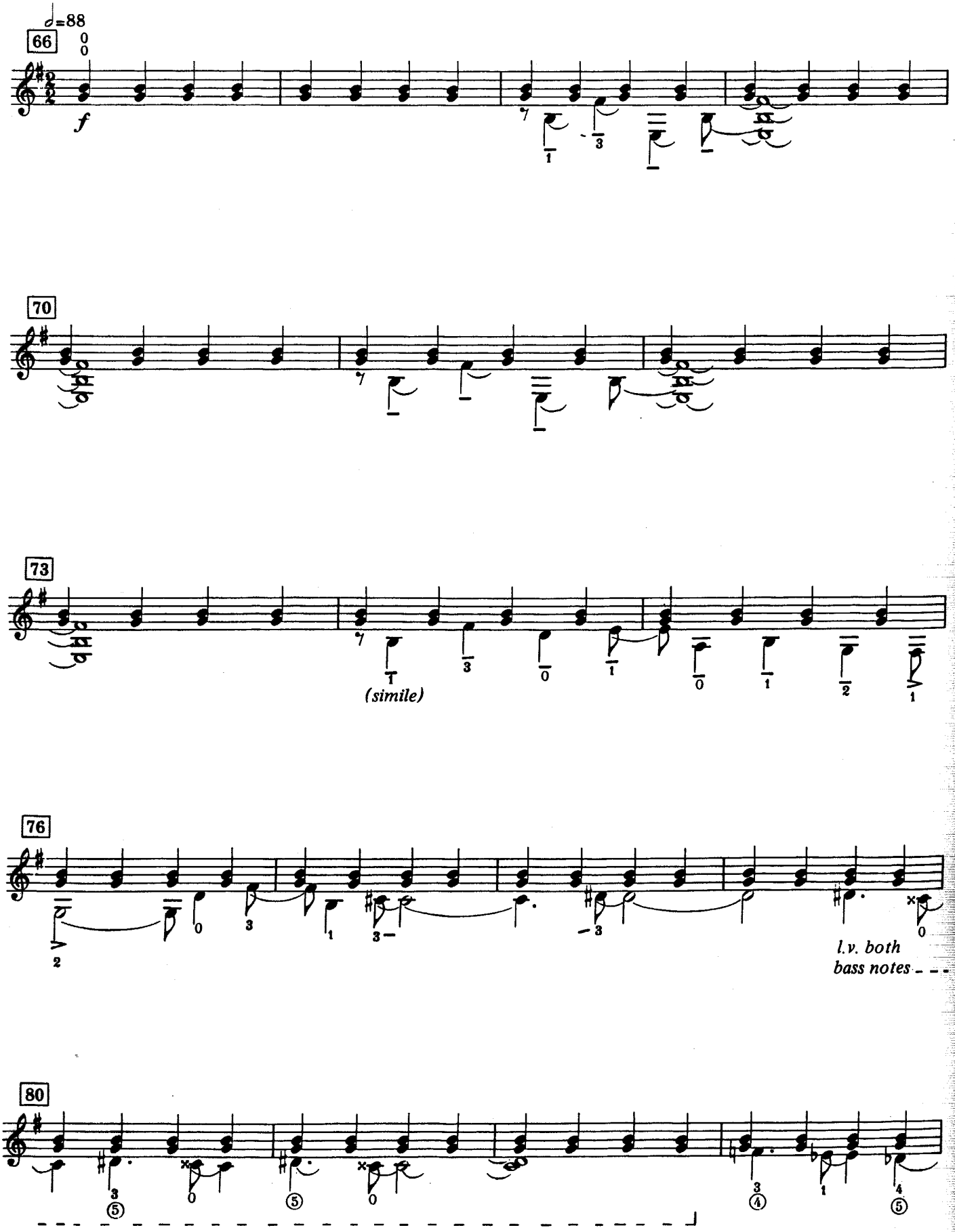


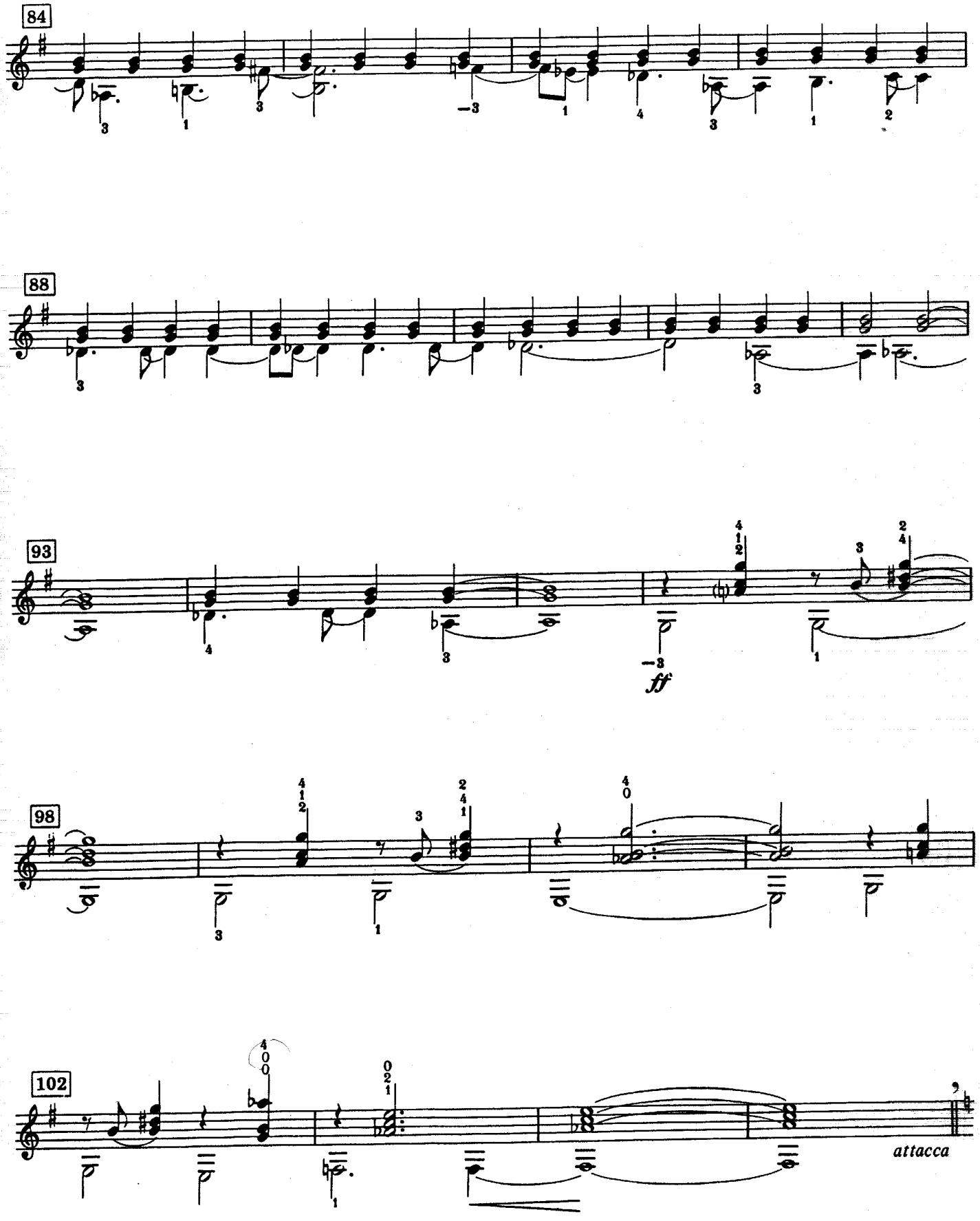

17
21
poco f
24
f
28
mf
32
crescendo
poco a poco
36
40
mf
44
breve
attacca

7


Allegro ♩=120
sul ①
f
6
10
mp
II
I
15
sul ①
f
20
mf sul pont.
f
24
III
fff
f
ff

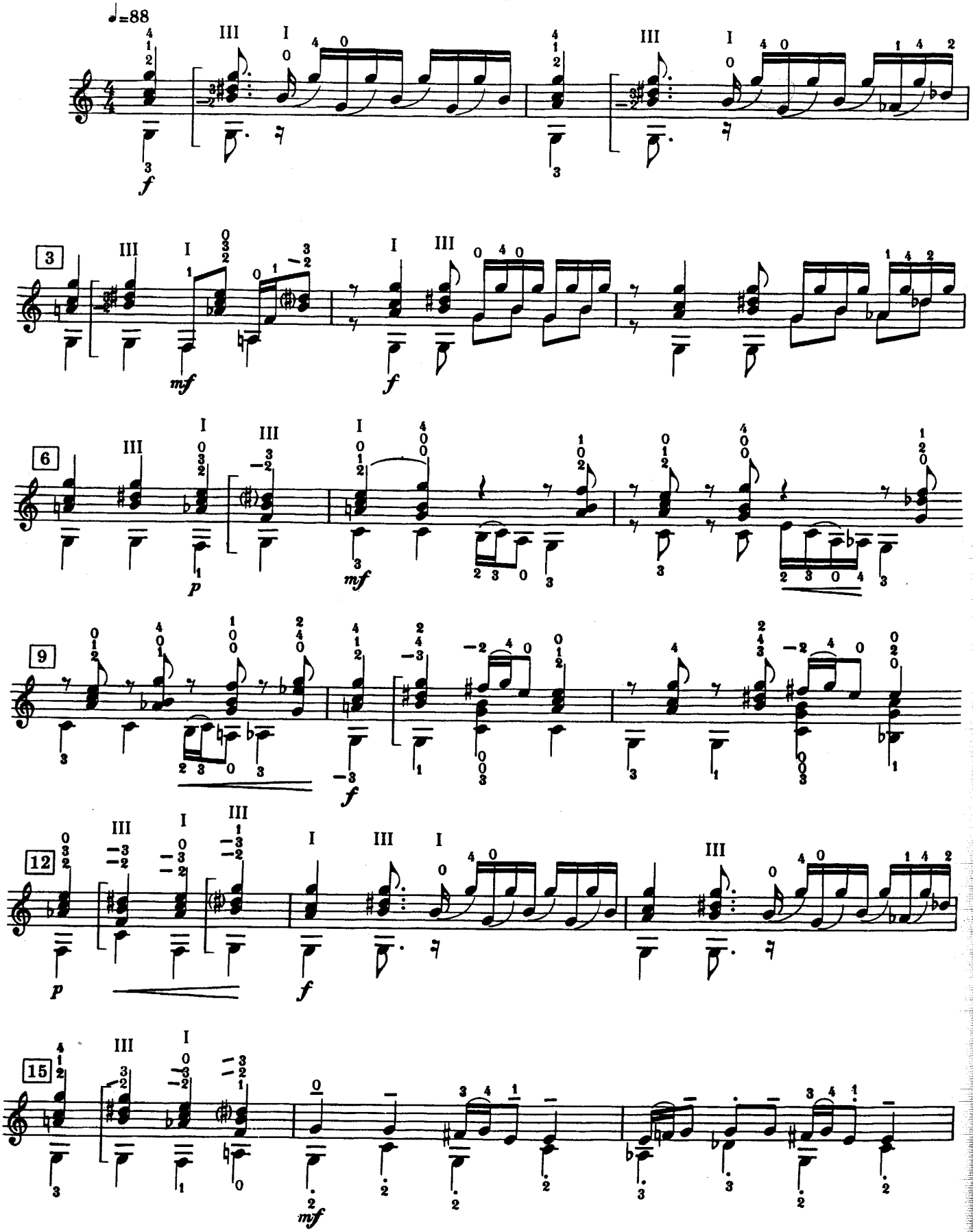

28
mf sotto voce
(♩.=60)
32
p
39
II
p
47
II
mf
54 Allegro ♩=120
f
58
ff
62
fff

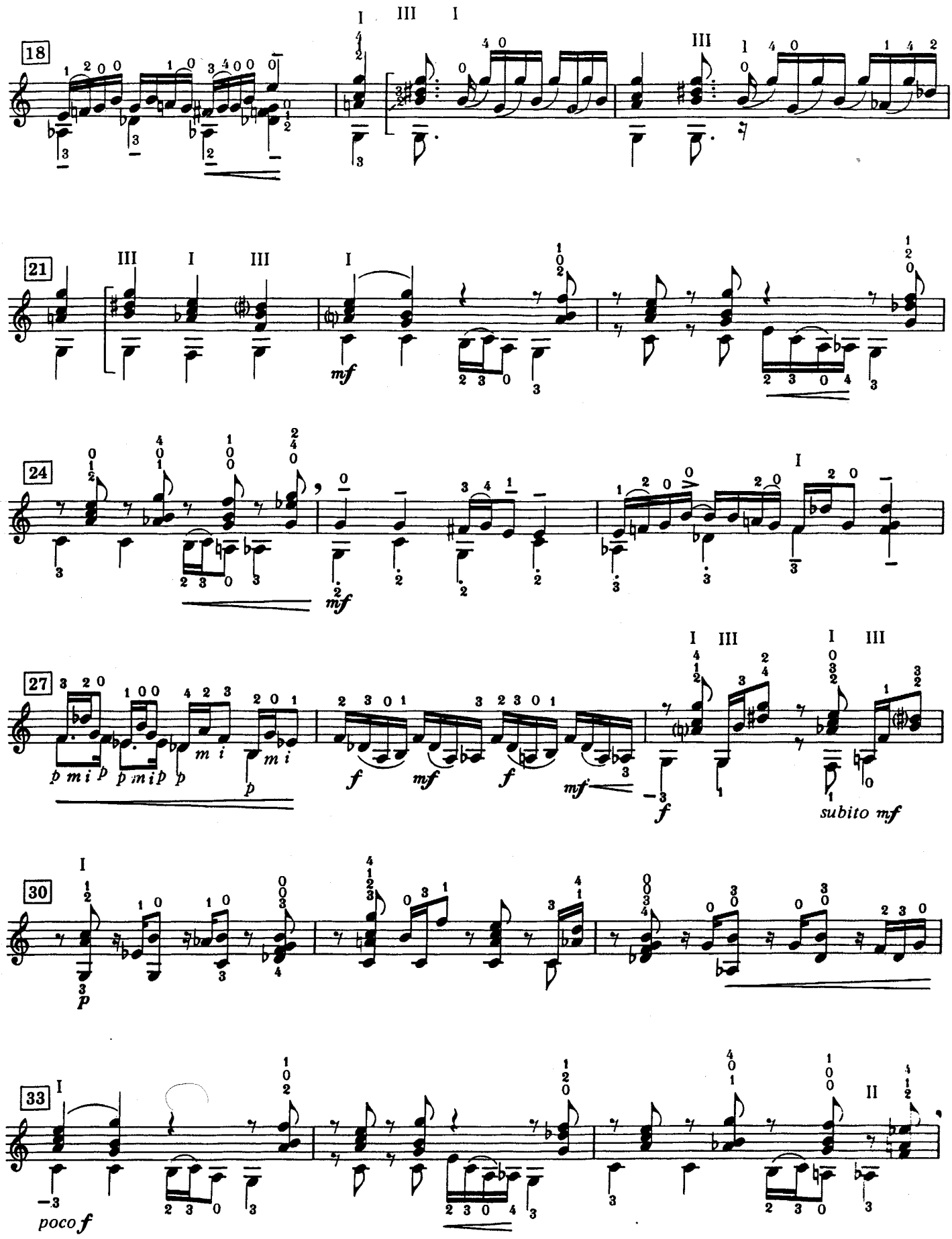

♩=88
66
f
70
73
(simile)
76
l.v. both
bass notes
80

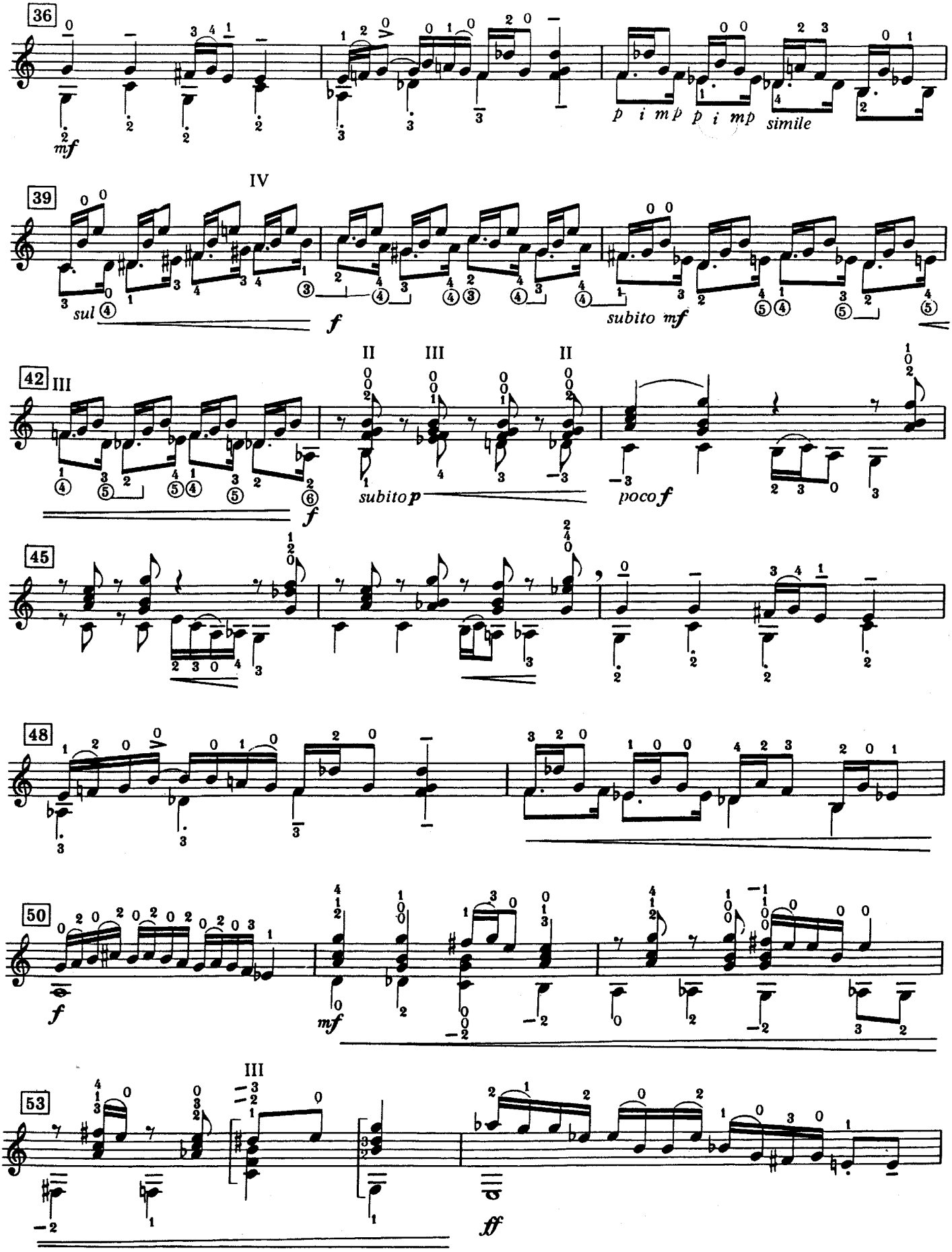

84
88
93
ff
98
102
attacca

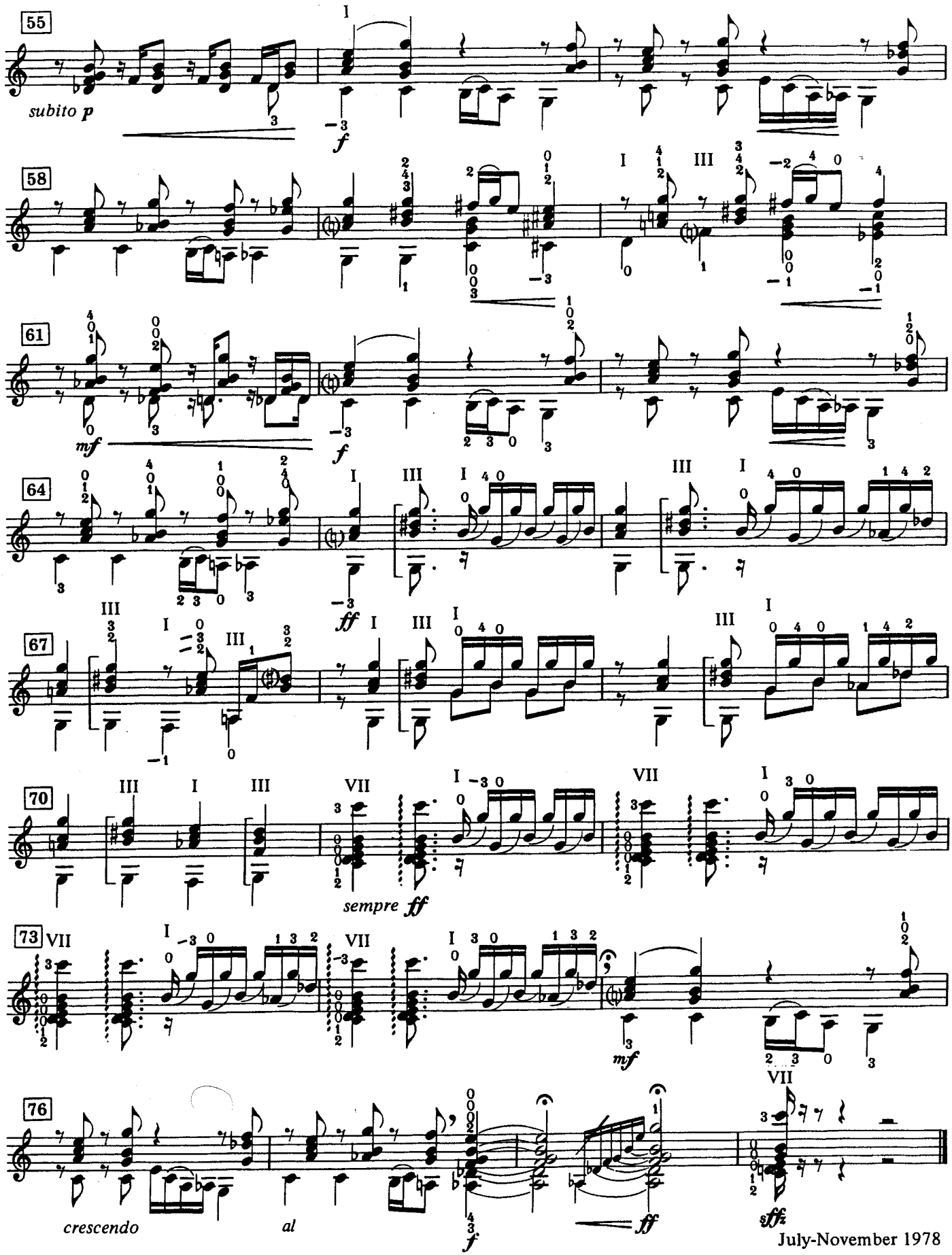
8. FINALE

DANCE




18
21
24
27
30
33
subito mf
poco f


36
mf
p i mp p i mp simile
39
IV
sul ④
f
subito mf
42
III
II III II
f
subito p
poco f
45
48
50
f
mf
53
III
ff



July-November 1978